

Filmmaking contest a mere 16/26 fiction

by Mani Haghighi

Québec screenwriters are being given the opportunity to take part in a project which will allow them to have their scripts produced professionally and aired on the Radio-Québec network in the fall of '91.

Fictions 16/26 is the result of a collaboration between Radio-Québec, Téléfilm Canada, la Société générale des industries culturelles, and the National Film Board of Canada. It is a five million dollar project which will fund the development and production of sixteen short works of drama which must be in French and shot in 16mm colour. The films are required to be

exactly twenty-six minutes long, allowing four minutes worth of commercials in a half hour television presentation. Entry is open to both professional and non-professional Québec writers.

Although it has adopted "boosting the next generation of Québec filmmakers" as a motto, the initial outline of *Fictions 16/26* does not seem to provide the desirable structure for achieving that goal. Most disappointing is the fact that after submitting their scripts, the writers seem to be allowed only minimal, if any, control over the later stages of the production.

According to the *Fictions 16/26* public relations office, the writers

are required to choose a producer for their project from a list provided by the programme organizers. The producer will then consider the proposal and in turn, submit it to the *Fictions 16/26* office. From that point on, it is the producer, rather than the writer, who will control the production procedures. He or she might or might not choose the writer to direct the film. As a consequence, it seems that the original work can be greatly altered during the production process, without any checks or controls on the part of the screenwriter.

The notion of "boosting the next generation of Québec filmmakers" falls flat not only in the writing, but also in the directing stages of the production. Twenty-five per cent of the selected scripts must be written by writers aged 35 and above, while only eight out of the sixteen films are to be directed by young, non-professional directors. Consequently, only six or seven of the sixteen films will be produced completely by the non-professionals who are supposed to compose "the next generation of Québec filmmakers."

The approach of the creators of *Fictions 16/26* toward the "up-and-coming generation of filmmakers" seems to be aiming more at forcing them into the moulds the mainstream media, rather than exposing



This cow's ass and comical man are intended to serve as inspirations to 'young' filmmakers by the *Fictions 16/26* program.

their alternative, experimental talents. The direct control of the organizers over the production process, in form of the pre-selected group of producers, as well as the "themes provided...to help inspire ideas among writers and create a continuity between the 16 films" are clear indications of the organizers' intentions.

These sources of "inspiration" and "continuity" come in the form of four quotes (by Marguerite Duras, Jacques Godbout, Elisabeth Badinter and Woody Allen), four words (*délivrance*, *ras-le-bol*, *trompe-l'oeil*, and *vacherie*), four themes (individual passions, masculine-feminine, ethnicity, quality of life) and four photographs. The promotional pamphlet does not offer any insight as to why these elements are of particular interest,

or significance.

According to Louis Laverdière, Téléfilm Canada's director of operations in Québec, the winning entries are to receive "a substantial financial investment and widespread promotion and distribution." Addressing once again the posers of "new talents", he said during a press conference that the organizers hope that "this experiment...will prove extremely fruitful for the Canadian film and television industry." It is unclear, however, how "fruitful" it would be to limit these "young talents" to mainstream ideals and stagnant themes by depriving them of their right to exercise full control over their material and restricting their creations by organizational control.

Those interested in obtaining more information about the projects should contact *Fictions 16/26* at 873-7393.



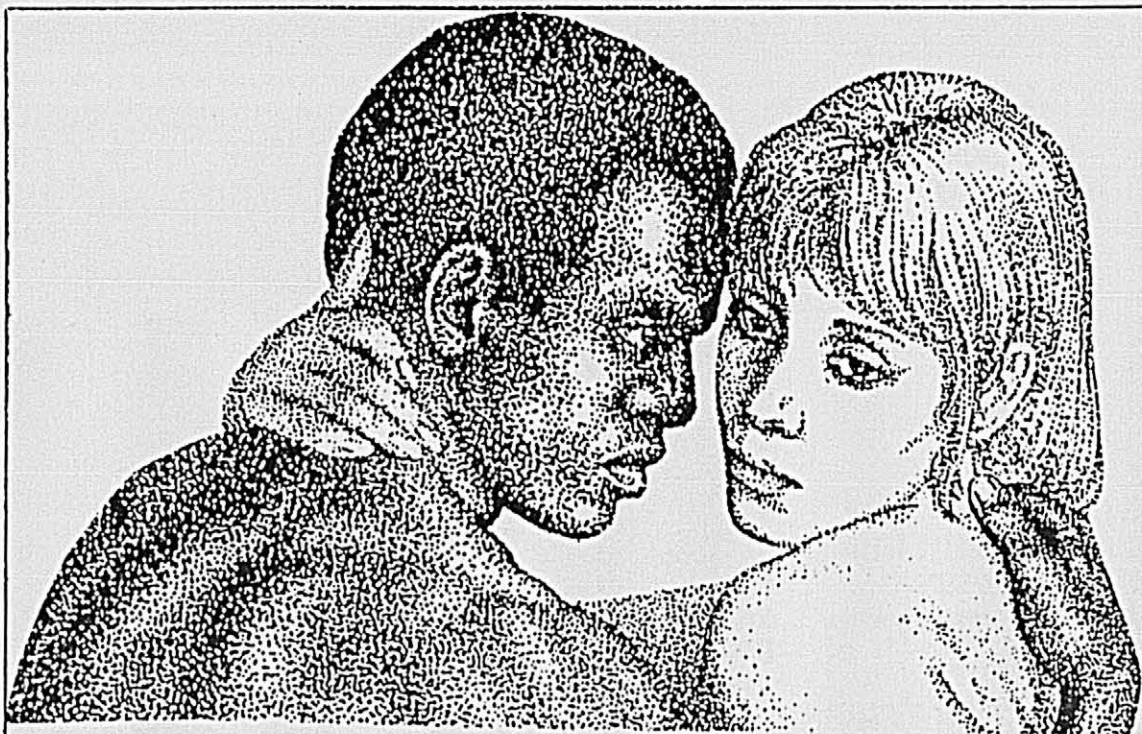
A Sheltered history of racism

by Ginger Gibson

Caryl Phillip's play *The Shelter* presents a black man and a white woman examining the possibilities of their relationship in a society that limits them during two different periods in history. The two characters are directed through the tense and touchy issue of racism in England in the eighteenth century in the first act and in the twentieth century in the second. Every line is loaded with sarcasm, slurs or anger.

It is an innovative play because of the contrast of the issue of racism in two different time periods. In the eighteenth century act, the audience is merely an observer as the woman, Jennifer Morehouse, attempts to dominate the black man, Winston Sutton, through a series of racial slurs and power trips.

On a deserted island, the man rejects her racism for there is "nothing here to make (her) important to him." The 'lady', accustomed to established dominant relationships with respect to black people, finds



herself dependent upon a black man. At first she demands a ship, housing and food (service) but eventually she begins to demand his com-

pany and treat him with respect.

The first act questions the origins of racism and examines who is actually chained—slaves or the society

which enslaves them.

In the second act the audience becomes involved in the action. The characters are in a bar, aware and

fearful of the tables and audience surrounding and watching the 'nigger' and 'nigger lover.' In this act the two characters are lovers and are faced with a society that terms their relationship ugly and animal. To live together they must confront the snide comments and looks of the rest of society because no one believes that a black man and woman can laugh, love or cry—only that they can fuck.

In both acts, the relationship can exist only in isolation and in complete denial of society.

The action is well directed by Terry Donald. Often in the first act, Morehouse is left on stage without even a monologue while Sutton runs off to gather firewood or check out the wild animals. She handles the silence well, managing even to portray the dilemma between how she feels and how her society has shaped her. The second act mixes poetry with prose and is executed smoothly by Morehouse and Sutton.

The production employs imagery continued on page 8

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Nuclear age thinking for the whole family

by Jeff Cosette

"Two out of three Canadian teenagers think a nuclear war will happen in their lifetime—and most of them don't think there is anything they can do about it."

We all live in a culture of terror and most of us maintain our sanity by repressing thoughts of the 'fist of God' darkening the world. Nevertheless, the threat of nuclear war has been at the top of the world's political and social agenda since the end of the second world war. But, as high school student Désirée McGraw says in the new National Film Board release *Mile Zero*—the SAGE Tour, "Sometimes you get so used to saying that it could happen that you don't realize that it really could happen."

McGraw is one of four middle-class Montréal area high school students who took a year off school to preach the message of peace and disarmament to over 120 000 high school students across the country. Their premise was that adults would think more about nuclear war if they knew their children did. The film was screened Monday at the NFB, with a discussion following.

This film really portrays an '80s version of the well-groomed peace-nik, but instead of being chronicled from within as Tom Wolf did with Ken Kesey's *Merry Pranksters*, they are followed around by director Bonnie Sherr Klein (mother of Seth

Klein, one of the touring students, and a filmmaker most noted for *Not a Love Story: A Film About Pornography*). The style is usually that of the omniscient camera, and the film is narrated by all four youths, from a script by Montréal writer Josh Freed.

In the discussion, McGraw admitted that of the 362 schools they spoke at, only 40 are now strong members of their network called SAGE (Students Against Global Extermination). But she says she has personally gone through what she calls an "experience of empowerment."

Chronicling their journey somehow mythologizes these young people, and the involvement of the well-known director may have enhanced their chances of appearing on *The Journal*, *Switchback* and *Midday*, not to mention numerous radio and print interviews. It seems that Klein wants to say something about nuclear war but makes an effort to make it appear that the message is coming directly from the mouths of the students. This is not to belittle the remarkable politicization of these four high school students nor the fact that the film put the nuclear issue on the high school agenda. Perhaps, though, the students could have made the film themselves, or had more of a hand in the production.

Throughout the film reference is made to how gruelling the trip is, with much talk about the ailing



MILE ZERO

third-hand station wagon they bought to get them around, enough that the car almost develops into another character (at the tour's end, the wagon was donated to the Canadian War Museum). There are humorous elements, indicating they had fun doing the tour and the movie as well. One casual sequence is filmed from the back of the car with two students sitting up front talking about nuclear war. One says, "If we took all the money that goes to nuclear weapons, I bet we'd find a cure for acne within days!"

The message *Mile Zero* is selling adults is that parents should learn to

love their children more than they hate their enemies. The message for high school students is, "Take power. There is a leadership vacuum out there." In both respects, it succeeds. School systems are partly designed to produce certain kinds of voters. Formal schooling on the subject of nuclear war is not high on curriculum agendas. And, unfortunately, young voters are among the least likely to exercise their democratic rights.

This film may be an indicator that all that is going to change. It offers practical advice on influencing elected representatives. As

McGraw says, politicians aren't necessarily "mean" but often just don't know the facts. She suggests writing your MP, who, she points out, is legally bound to write back. Liberal MP Lloyd Axworthy, whom they met in Ottawa, said a better way of getting your MP's attention is to call a meeting with him/her at the constituency office. "But," he cautiously advises, "bring only three or four people, not 25."

Mile Zero: The SAGE Tour is available on video cassette at the NFB for \$2 a day.

Naked party on a logical high

by Carl P. Wilson III

There seems to have been a renaissance in nudity lately. Though we look wistfully back to the halcyon days of Diane Arbus' nudist colony photographs, Wendy O. Williams' electrical-taped nipples and the quasi-glorious reign of ex-Miss America and Penthouse favorite Vanessa Williams, there have been some encouraging blossoms this year. The rallying cry of Billy Bragg's North American tour last fall, for example, was "Go nude, Billy, go nude!"—and last week *Bloom County* gave us "Nudity Week," a Bacchanalia of exposed flesh featuring Steve Dallas, Milo and Bill the Cat *au naturel*.

And anytime a trend gets going, it seems some politicians have to join on to the daisy chain. Hence, the "Musical and Humanist Advent" of the High Logic Party.

One of the chief items on this semi-radical organization's agenda is "The Acceptance of Nudity or the Total Eradication of Public Showing of Weapons." According to party member Robert C. Schwelb, "Nudity is wonderful. We're all nude under our clothes, you know, we're

all human. When nudity gets on TV, they rate it X and say, 'don't show that to children, it's dirty,' but if a show with guns and violence comes on, they say, 'let the kids watch that.' What kind of society is this?"

The beauty of the body is only one point in the party's extensive platform, which also addresses language, racial issues and free speech. The party was started in 1984 by Peter Riden, the leader of the music group Concept, which has released four albums (on its own label "Reveal") since its formation in the early '70s. Schwelb, also a member of the band, says that Concept's experience of being ignored by both radio and print media led to a general disaffection from the way the world is run.

"That's why we came out with our newspaper, *The Affiliate*, out of which Peter founded the High Logic Party," Schwelb recalls. The *Affiliate* is distributed on the streets of Montréal (often on Ste-Catherine between Guy and Crescent) by Schwelb and other members of Concept, and mailed all over the world to correspondents. Schwelb says, "We get requests from artists

not given a chance by radio or coverage in newspapers. With *The Affiliate* we open doors for all the unknown artists. They're good, and we're pioneer-minded."

With all this enlightenment around, it seemed only fair to turn it to political ends. And so Riden created the High Logic Party, which has now become the central activity and *raison d'être* for the Concept group, and the *The Affiliate* has taken up the cause as a matter of course. Schwelb has made the party his life, saying, "This is the reason for everything."

Although the High Logic Party was not able to muster up any candidates for November's election, they were able to put out a rock single stating their platform—"Eliminate the Bill," by (who else?) Concept. Concept's music is what might be called neo-psychedelia—except that the group can lay claim to being perhaps Montréal's sole surviving dinosaur from the days when Acid Rock didn't mean disco sampling. There's nothing neo about their psychedelia.

The only discernible lyrics are a deeply enunciated "Eliminate the Bill" and a few 'empowering' words

like "separation" and "legislation," all uttered overtop of churning guitars and cheezy organ glissandos, but Schwelb is only too happy to supply elucidation.

Eliminate what bills? "All of them," Schwelb explains. "Eliminate every single bill those hypocrite governments are trying to make up. Every bill that limits people in any way."

Besides nudity, that includes Québec's current language legislation. "People've got to realize that it's all ethnic in Canada, that Québec is just one province here. If you want to make a business in Chinese or Japanese then you ought to have your sign up in that language. It's not just English and French. After all, the Indians were here before everybody, right?"

Right. So Eliminate the Bill. "No acceptance of intimidation of any sort," says the group's manifesto. The High Logic Party would create "much more education on all levels of society... and the convergence of one single system of tabulation in accordance with provided services replacing the actual taxation system and bringing the prices as low as any other part of the country. While

being kept battling with language issues, the manipulators increase the price anyhow and the citizens do not notice the flagrances."

A High Logic Canada would, it seems, be a semi-totalitarian regime, but a friendly one. They would want "the authority for the implemented Party to reverse abusive ruling from any unfair legislation at whatever level." Mostly, though, they're concerned that "people should look at themselves and start loving themselves."

Schwelb and Riden think that purging prudery would be a good first step. "We'd love to even have people walking around nude outside, if it's warm enough," Schwelb says. "It's natural. It's beautiful."

Though their manifesto sounds in places like post-Acid Syd Barrett ramblings or spirit-writing transcriptions, this kind of skewed 'common sense' is a fresh breath into the stale air of provincial politics. The High Logic Party might even give new meaning to the word "divestment" as its members toss away their encumbering *vêtements* and skip, naked and liberated, into the morning sun.

Jazz for pigs

by Egg

A virtual plethora of dare-I-say avant garde styles will be available for your experimenting pleasure this week.

Le Réseau indépendant des diffuseurs d'événements artistiques du Québec (R.I.D.E.A.U.) sponsors a show every year for club promoters around Québec. This year, the agents will be offered presentations and showcases in theatre, dance, and music.

The part that will interest John/Jane Q. Public in this quasi-élite gathering is the RIDEAU off-shoot shows to be held at various clubs around the city, which will be open to the public (but not free). Aside from the obvious benefit of providing a taste of the new and different to unaware audiences, the idea is to show the agents how strong a fol-

lowing these artists have already established for themselves in Montréal, so that they might return to their respective areas of the province with the confidence that booking these groups will not ensure empty clubs and zero beer sales. Feel like a guinea pig? Well, perhaps that is a bit justifiable, but why look a gift pig in the... never mind.

This mini-festival is being organized in collaboration with the Alliance Culturelle St-Laurent Inc. As René Girardin, ACSL representative explained, "There is no one to take care of the new scenes of music—so, little gets done. When Miriodor (one of the bands involved) wanted to tour the province, they could only go to Québec City. We hope that by attending these shows, the promoters will see that this music won't bite. We must open the minds of people outside Montréal."

Miriodor is an instrumental group with two albums so far. In between albums they cut themselves to a trio, a reduction which apparently made for a simplified, more direct sound. They've been described as, "the first...to play rock as if it were jazz." Their curriculum vitae includes Victoriaville's Festival de Musique Actuelle, a New Music festival in Toronto, and an upcoming tour of Europe.

Icarus deem themselves Old Age Music, adamantly shunning the title New Age. Their instrument line-up includes electric cello, electric violin, electric guitar, and percussion. They've been together a little over a year, and have just finished their yet-untitled, yet-unreleased first album. Eric Lansworth, member of Icarus and an American, said his move to Canada was directly related to his music. "Audiences here are more open to non-commercial music. In the states you are much more limited, except maybe in New York."

Up until now, though, they've been mostly restricted to the Montréal venues. If Lansworth's theory is correct (and we'd like to think it is), this festival will open the province up to them. "Ours is an accessible but unique sound. We want as many people in as many places as possible to hear us, but we're not aiming for MuchMusic or mainstreaming," he added.

Wondeur Brass, a French, all-female band, took part in last spring's Festival international des musiciennes innovatrices. They have a haunting sound, jazz-like but leaving you with the feeling that you are playing their album at a speed too slow one moment, too fast the next.

These off-RIDEAU shows have the "off-broadway" connotation—that you're missing a bit somewhere along the line. That bit may be the fact that the series is ultimately for the benefit of the visiting promoters rather than you the consumer. This much is true, but look at it from the perspective that by making an appearance, you are asserting yourself as a cosmopolitan Montréaler whose urbane tastes must be propagated province-wide. You get two points for being ahead of the crowd, and being a guinea pig might be fun once in a while.



Frosty says...

Big fucking deal. So some dude develops a serum to revive the dead. Whoopie-fuck. As if this life was so good. Anyways....

After being on video store shelves since 1985, *Re-Animator* has finally made it to the large screen, a tepidly interesting twist on the usual film-to-video process.

Having seen *Re-Animator* on a number of occasions in various states of alternate consciousness on video, I can safely say that the film has a greater impact when viewed in the theatre.

Immediately apparent is the depth and quality of the acting, production values and direction that the film needed to win the Prix spécial which it picked up at Cannes. Video just don't cut it.

Rather than go into some bogus spiel on the artistic machinations of director Stuart Gordon's rendering of H.P. Lovecraft's "Herbert West, the Re-Animator", all I can say is that it is very easy to emphasize with the psycho-nerd genius of the lead character—a man obsessed with Death.

After his mentor, some doctor in Switzerland, croaks off and West is prevented from "re-animating" him, the young doctor-to-be heads off to America. And speaking of head and wet-dreams, be sure to bring along your Kama Sutra to paste in a section on disembodied head head.

Anyways, to cleave a possible long exposition short, the good Mr. West runs through a series of problems trying to present his great discovery to the world, not the least of which are puritanical dads and slimy ent...

Master of com

by carl p wilson iii

Since the founding of the Ambiances Magnétiques label and the parallel rise of the Victoriaville Music Festival, Québec has had some claim on the interest of new musicians beyond the allure of the summer's Montréal Jazz Festival, which is less than compelling in focus and scope to many of those heading up the international jazz caravan. 'Compromiser,' 'conductionist' and cornetist Lawrence 'Butch' Morris has never played the Jazz Festival—but he is now in the province to work with an ensemble of eleven Montréal improvisers under the banner of the "Butch Morris Workshop Ensemble."

Quite purposefully, Morris's music defies definition. His work, both as a soloist and with ensembles of various sizes, plumbs the gap between traditionally composed jazz or orchestral music and the free improvisation germane to "free jazz" and the local *musique actuelle* movement. His best-known collaboration is his 1978-1986 association with the David Murray Octet in New York and trans-continental tours, but New Yorker Morris has conducted, played and composed for theatre, dance, film, television and music groups from Rhode Island to Munich.

Thus far, Morris's fame is widest amongst other practitioners and critics of avant garde music, but this year that may change. He has a staggering number of musical pots on the stove, and the steam will be heard by the mainstream more than ever before. While in Montréal, Morris is also composing music for the Schönberg Septet, the Brooklyn Philharmonic and for an ABC television series named *A Man Called Hawk*, which has commissioned him to do all its music. Morris says he composed the theme song

for the show very much in time it got to Hollywood quite different."

Besides the commissions in the mail this week, several records, one of harpsichord music and Spring, consisting of free alto flute. He enjoys this be found in the Montréal violin of Helmut Lipsky. Tim Brady's guitar, Be Vincent Dionne on percussion.

"I think this is a gift to Montréalers," but it's said ten, eleven, twelve—can't on a regular basis. tioning, but this is just that's all you're going to stances. You don't put orchestra overnight, even players in the world. T

In more ways than one typically would be, this is ated under the guidance of one of the only people of "tion" in the world, a language that must be semble. The method was in the 1950s, but was not just 'wasn't time' then, a could really have toppled as a white European w tion. He could have cl



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Canadian Content

by Matthew McKeon

Malarek, a Montréal-based film about journalist Victor Malarek, promises to be one of the most successful Canadian releases of the decade. Director Roger Cardinal was in Montréal on Wednesday to direct the dubbing of the film into French, and to talk about his latest movie.

The film is based on Malarek's own bestselling book *Hey Malarek!* Both the film and the book chronicle the life of Victor Malarek from juvenile detention to dismantling a huge cover-up that earned him fame as a reporter.

It is a very action-oriented story which documents the efforts of the youth protection network and the Montréal police to keep Malarek from having his story published. The press release boasts, "Victor fights apathy, collusion and continuing violence to break the story that nearly breaks him."

Cardinal got the idea to turn the book into a movie after watching Malarek discuss his book on a television interview. Cardinal said, "I thought, This is an amazing story. We should make a movie about it."

Perhaps an even more remarkable story than *Malarek* itself is the ease with which Cardinal moved his inspiration to realisation. While it took three years to arrange, most of this time was spent organising finance details and making sure there was an American distributor from the outset. Finding sympathetic producers is often the hardest part of making a film but producers Jamie Brown and Robin Spry were receptive from the beginning.

The fact that *Malarek* could be known as the most successful Canadian film in a long time is troublesome to Cardinal. He dislikes the label of "Canadian film." "It is a film," said Cardinal, "Nobody calls *Crocodile Dundee* an Australian film." Cardinal added that as long as Canadian critics and the Canadian public put Canadian cinema into a separate category, then the output of the industry in this country is never going to be top notch.

Cardinal suffers doubly from "category-osis" because he is French-Canadian. "I travelled all across the country recently on a promotional tour. I did 22 inter-

views for English media and they all wanted to know whether I considered the film a 'Québec' film or a 'Canadian' film. In every case I said that these distinctions do not matter. I consider *Malarek* a North American film. If it belongs in any category, then it is that one. These things are not such a big deal in other countries.

"In Vancouver, after the première, an elderly woman walked up to me and said that the movie was very good—for a Canadian film. I don't know what to do when confronted with this kind of attitude."

Cardinal is fighting the assumption that a Québec director is not capable of directing a film in English. "Many people assumed that I directed the film in French." He argued that the same questions did not arise with American films like *Midnight Cowboy* and *Robocop*, both directed by individuals who were not American. Again, he finds it strange that this is only an issue here. "People in other parts of Canada think that Québécois can't speak English."

Cardinal's refreshingly lucid view of cinema also extends to his role as a film maker. He began directing films in 1968. Since then he has directed documentaries, TV commercials, docu-dramas, and feature films. To Cardinal, each of these projects is of equal worth. "As long as there is a camera in front and actors in the back, then you'll find me somewhere in between." To him, the modern film maker is not master of a single genre. He or she is equally adept at many different ones.

When the *Daily* caught up with him, he was directing the French dubbed version that will be in theatres in two weeks. Cardinal discussed the merits of dubbing a film like *Malarek*, or any film. He indicated that he ideally prefers subtitles but dubbed films are a commercial fact of life. I was in Los Angeles recently and saw a double bill of *Jean de Florette* and *Manon des Sources*. I thought for sure that they would be dubbed in English. But they were still in French with English subtitles. It was amazing. But in Québec, nobody will go to a subtitled movie."

By Québec law, he must have a French version within 90 days of the release of the English or the film

continued on page 6



provisation visits city

in his usual style, but "by the of course, it was something

ions (some of which have to tek), Morris is working on his piano music, another of a third with a group called ch horn, bassoon, viola and kind of mix, which can also al ensemble, including the, the piano of Jean Beaudet, rnard Brien's trumpet, and ussion, amongst many oth-

d bunch," Morris says of the d that a group of this size— not get together and func-

Not that we aren't func- he tip of the iceberg, and o see under these circum- t together a world class ven if you have the best his is the same."

ne. Just as orchestral music improvisation music is cre- e of a conductor. Morris is oing this kind of "conduc- d has his own gestural e interpreted by the en- s pioneered by Lukas Foss t taken seriously then. "It nd it's too bad, because he ed the castles of tradition, ho had a serious reputa- changed the whole music

scene, even the traditional."

Instead, the music world has had to wait for Morris, a black American, to hone these techniques, which he's also used on Beethoven String Quartets, adding improvised sections and experimenting with the methodology of playing the score. "You can take any notated music and without changing the notation and with a complete understanding of the gestural system transform it," he says. "All music should be in the hands of the people, not an élite—though élitism creates itself, as I belong to an 'élite' in the community of improvisers now, but that wasn't my intention."

It is clear how Morris's interpretations of Beethoven differs from the traditional, but how does his "comprovisation" and "conduction" differ from his compatriots' work on the No Wave improvisation front? "There are great differences," he explains. "Rarely are you going to have improvisers playing at a common dynamic level, tempo, or starting and stopping together without a conductor. I'm not looking to create a composed piece, but to use the 'spirit' level in improvisation that is lacking in notated music. Music has no functions, and if you just play the same songs everyday you just get the same functions. It's like masturbating. Whereas I'm trying to create flexibility and sensitivity."

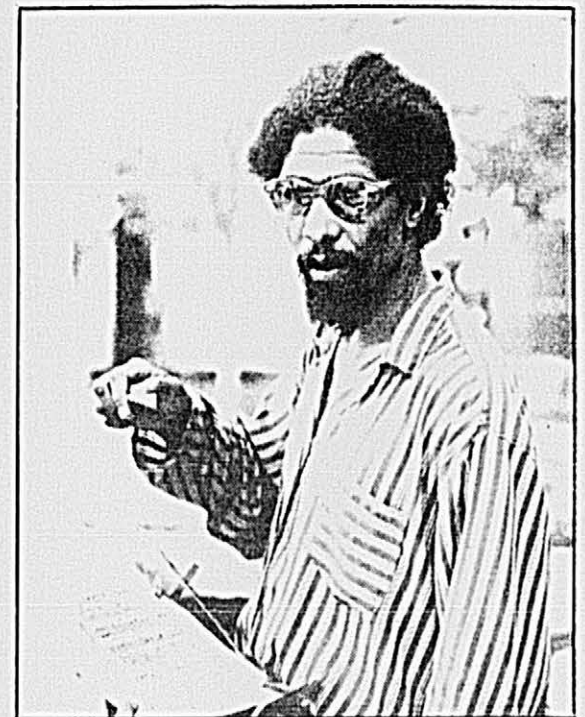
Another set of genres that Morris has married is electro-acoustic and improvised music. At first it might seem impossible to improvise with computers (which after all must be programmed), but Morris denies any contradiction. "You just cannot play an electronic instrument as if it were an acoustic instrument," he cautions. "It's a matter of

understanding how these machines interlace with tradition." But he does not believe that electronics will naturally dictate the direction new music will take in the future. "The progression of music has never been natural," he maintains, citing Lukas Foss. "If the development were natural, what I'm doing would have happened back then. I think instead it depends on ideas and a community of people willing to believe in those ideas and fulfill them."

These ideas may sometimes be political, as when Morris has 'comprovised' pieces like *Current Trends in Racism in Modern America* or *Trail of Tears*, which draws upon Morris's Native American heritage in its references to Andrew Jackson driving Indian bands north and out of settler's paths—in the end, an 80-mile trek. "I make my statements in the titles. I go onto the bandstand, announce the title, and conduct with that in mind. I did not say the music reflected racism at all. I don't know what was in the musician's minds, just that it definitely was in mine."

"I'm reflecting here on something I have strong feelings about," he adds. "I don't think there will ever be a more dreaded disease than racism. AIDS, cholera, typhus historically don't hold a candle to what racism has done. Even if you live through it, it fucks up your mind. If I can get that across in the music, I'm going to do that." However, Morris has to approach this on a purely intuitive level because of the ambiguities of instrumental music, particularly improvised music.

"I am not conducting music so that it can be tame," he emphasizes. "I think the collective can create ideas, describe a region. But a lot of people



Butch Morris

are impatient. This group has made some startling music, but it's only the beginning. I'd like to see an ensemble here that stays together. I think there should be many of these ensembles, in cities all over the world. I'd love to come back here—I've never been to Canada before—but it's not for me to say. I set out to do my work, and if people like it they seek me out."

Morris and the Montréal ensemble will give free concerts tonight at 20h00 at the Maison de la Culture Plateau Mont-Royal (465 Mont-Royal Est) and tomorrow at 23h at the Chapelle Historique du Bon Pasteur (100 Sherbrooke Est). Passes to the concerts are available in advance at both locations.



GENERAL ELECTION

MARCH 31, 1989

POSITIONS TO BE ELECTED:

President
Vice-President Internal
Vice-President External
Treasurer
Secretary
Senators (2)

The deadline for receiving nominations is Thursday, March 9, 1989, at 5:00 pm.

Nomination forms will be available at the Information Counter at the Centre for Continuing Education, and at the MACES' office, room 201, the Eaton Building, 3620 University (across the hall from the ID Centre).

Ballots will be mailed to all MACES' members during the week of March 13 to March 17, 1989, to be returned by March 31, 1989.

For more information call MACES at 398-4974.

There's only one problem with religions that have all the answers. They don't allow questions

If you sometimes have questions about God and the meaning of life, come and join the search for answers in the fellowship of the Anglican Church.



Downtown Services this Sunday (March 5)

Christ Church Cathedral (Corner of University & St. Catherine): 10:00 a.m. Eucharist followed by Coffee Hour. 843-6577

St. John the Evangelist (137 President Kennedy): 10:30 a.m. High Mass followed by Coffee Break. 288-4428.

St. James the Apostle (Corner of St. Catherine & Bishop): 11:00 a.m. Holy Communion followed by Hunger Luncheon. 849-7577.

St. George's Church (Corner of Stanley & La Gauchetière): 11:00 a.m. Holy Communion, followed by lunch (\$1.00) and video on the life and work of John Wesley. 866-7113

St. Stephen's Church (Corner of Atwater & Dorchester): 10:30 a.m. Morning Prayer followed by lunch. 932-8046.

If there's a question you have and would like to talk about it with someone, feel free to call McGill Chaplaincy at 398-4104 or Jonathan Gibson (Anglican Chaplain) at 866-7113.



au 2^{ème}
Coiffure
Esthétique

• *Specials For McGill Students* •

ALL YEAR!

Shampoo, cut and style: Men \$10
Shampoo, cut and style: Women \$15
Perm or Modelling: Women or Men from \$20

843-6268

3414 parc ave. suite 220 (corner of sherbrooke)



Meet the Candidates

TODAY

UNION 107 - 108

11:30 VP Finance Debate
12:15 Presidential Debate
1:30 VP University Affairs Debate

Be There And Find Out Their Platforms

... Malarek

continued from page 5
gets yanked from theatres. But to Cardinal, there is some virtue in the process of dubbing. In an action film like *Malarek*, it is difficult to watch the screen and read the bottom at the same time. Also, subtitles do not offer real translation. Cardinal likens them to an information packet that comes with the film.

The actor who plays Malarek is Montréal native Elias Koteas. His credits include two Francis Ford Coppola films: *Tucker: The Man and his Dream* and *Garden of Stone*. Because he has been cast in some gritty roles, and also because of his physical appearance, Koteas has been christened the "new DeNiro." Cardinal blames this on the American press, and *Variety* magazine in particular. They think that because Koteas "looks like DeNiro" that means he acts like DeNiro. He (Koteas) doesn't like it. He wants to be known as himself.

The next big event in the life of Roger Cardinal will be the Genie awards. He has been nominated for best director and there is a pretty good chance that he will win. One result of the nomination is that he has been offered more scripts to direct in the past month than he has received in the past two years. What does he want to do next? "I have the script for a big budget comedy. I think I will do that. I would be able to direct American actors."

Malarek opens in theatres in Montréal tomorrow.

GENERAL ELECTIONS



Arts & Science
UNDERGRADUATE SOCIETY
MCGILL UNIVERSITY

March 15, 16 EXTENDED NOMINATIONS

POSITIONS AVAILABLE:

President (2) Science Members-At-Large
V.P. Administration (2) Science Reps to S.S.M.U.
V.P. Internal
V.P. Arts
V.P. Science

Extended Nominations Deadline - Tuesday, March 7, 5 p.m.

- Nomination Forms are available at Leacock 319 (398-6979) or C.R.O.'s office (Polish Institute, 3479 Peel # 32 [398-4183]).
- Campaign Period: March 7, 5 p.m. to March 14, 5 p.m.
- 15 Poll Clerks Needed: \$5/hour, 1hr./shift minimum

Call Eric at 365-8040 after 5 p.m.

Eric Brian Steinman
Chief Returning Officer

CLASSIFIEDS

Ads may be placed through the *Daily* business office, room B-17, Union Building, 9h00 - 15h00. Deadline is 14h00 two weekdays prior to date of publication.

McGill students: \$3.00 per day; \$7.00 for 3 consecutive days. McGill Faculty and Staff: \$4.00 per day. All others: \$4.50 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. **EXACT CHANGE ONLY PLEASE.**

The *Daily* assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The *Daily* reserves the right not to print any classified ad.

341 - APTS., ROOMS, HOUSING

Sublet, 2 1/2, Durocher, April to June, furnished, pool, view, balcony, \$477 p.m. all utilities included. Phone 499-9022 evenings/weekends.

McGill Sublet: Large 2 1/2, beautiful view, bright, clean, laundry - \$420 Everything included. 3580 Lorne, Apt. 1208. See superintendent or call 383-7957. Leave Message.

Need a roommate now, through till next term. It's a 4 1/2, close to McGill, \$230 monthly, electricity and heat included. Female (preferably), non-smoker (must). 286-0201.

Found... Beautiful large Victorian 5 1/2 split level. Sunny, view. I need 2 other people to share. Location: Atwater & St. Jacques (immediate). \$195/month. Call: André 934-4690.

Large 4 1/2, share w/one other. Huge sunny room, large livingroom, kitchen. 10 minutes walk to McGill. Close to Guy metro, bus. \$235/mo. Call Norm: 939-9794.

Sublet: 2 1/2 May 1 - Aug. 31. Atwater Metro. Hardwood floors, heat, water, stove, fridge incl; laundry. \$350 neg. Also available next year. 939-5947.

343 MOVERS

ECONO-MOVERS. Local - long distance. Insurance. Storage. Weekly Toronto Trips. Good Service - Good price. Call Turan at 747-2222.

Closed van. Will transport you and/or your goods safely. Long Distance and Local. Cheap Rates. Steve: 340-9470.

350 - JOBS

Bartenders - Get yourself a very lucrative part-time job. The Master School of Bartending offers training courses and placement service. 2021 Peel Street (Peel Metro). 849-2828. (Student Discounts).

Entrepreneurial student(s) to own/operate seasonal bicycle shop. For information call George 843-6765.

Jobs - Jobs - Jobs! Zandros Consultation Services Reg. will arrange job interviews for students. Are you interested in part-time work? We fit the bill. All this for a low registration fee. (We also do professional resumes for only \$33.00) Call 483-4651.

352 - HELP WANTED

Part-time work. Direct tele-marketing for a Financial Service (Insurance). Day-time work. Flexible hours. \$6.00 per hour. Call after 6:00 p.m. at 738-0255.

Experienced painters required to start full time May 1. Salary \$6 - 8hrs - work area LaSalle, Verdun, + Lachine. For Interview, call 385-6630 - Mark Watson.

354 - TYPING SERVICES

Success to all students. Theses, Term papers, Resumes, Translations, 19 years of experience, Rapid Service. 7 days a week. \$1.50 double spaced. IBM. On McGill campus, Peel St., CALL Paullette Vigneault 288-9638.

Typing services - Term papers, theses,

resumes, fast and efficient, 7 days a week, French and English. \$1.50/double spaced. Next to McGill. Call Roxanne. 288-0016.

I will expertly type all your academic papers. IBM processing & print. Twenty years experience. Fluently bilingual. Fast & Accurate. Competitive prices. 284-9330.

Word Processing and Translation Services. Repeat letters, CVs, theses, term papers, etc. (\$1.50 d.s.) Business hours. For evenings/weekends by appointment. Milton/University. Mrs. C. Frenette (844-9817).

WORD PROCESSING/LASER PRINTING SERVICE 861-6767, 499-1669. Term papers, Theses, double spaced, Maths, Technical drawings, Graphs, on autocad, Resume, Newsletters-special student rate 8.30 a.m.-5.00 p.m. Weekends by appointment.

RESULT RESUMES: 17 year proven job-finder. Quality IBM processing-print, in-depth consulting free sample. Student paper/applications orientating: tutoring, editing, consulting, typing: 488-5694.

PROFESSIONAL TYPING and wordprocessing. Very experienced in university requirements. Excellent English grammar and spelling. Editing. APA and Tarabian methods. IBM P.C. Wordperfect 5.0 software. \$1.25 per page. 631-3222.

Word Processing \$1.35/pg. Charts, graphs, tables, papers, theses. Fast, professional, near de la Savanne Metro. 735-1794.

Professional typing services available. Call Mimi at 484-7285.

One-Day-Service. B Commerce background. Editing if required. Improved mark guaranteed. Skilled with words. Quality work. Excellent presentation. Electronic Memorywriter. 340-9470.

Typing and translation (English to French) 20 years of experience: both languages. 7 days a week. Atwater/deMaisonneuve. Call: 931-7682.

Word processing on IBM-PC. Student papers (double-spaced) at \$1.50/page. Call Eileen at 483-3600, 7 days a week. Please call BEFORE 10:00 p.m.

RESUMES and Interview Council by M.B.A.'s Free consultation - Free Cover Letter! Professionally Crafted, laser Printed! Celebrating expansion - 33% discount. "Invest in Yourself!" Prestige 939-2200 Guy St.

Word Processing, term papers, thesis, resumes, etc. Competitive rates, located downtown. Jackie, Days: 931-0393. Eve: 658-6125.

WORD PROCESSING OF Papers, Résumés, cassettes, Fax N.D.G. TYPING 482-1512.

356 SERVICES OFFERED

FITNESS FOR BUSINESS: Keep yourself and your key employees happy, healthy, motivated, and productive with our FITNESS FOR BUSINESS seminars and programs. Rick Blatter, B.Ed., CFA, Health & Fitness Consultant, 625-1352.

Do you network? Do you want to connect? Well take out your Modem or Alex terminal and call 685-0383 or 745-6111. POPnet, THE ONLY POPping MULTI-LINE INTERACTIVE SYSTEM IN TOWN.

Be Slim and Healthy No Special Products.

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Change your Lifestyle & Lose Weight Using Everyday Foods with

DIET DIRECTIVES

Contact Joanne or Jaslyne
Licenced nurses at the
Counselling Centre
932-9692

Change your lifestyle & Lose Weight, using everyday foods with **DIET DIRECTIVES**. Contact Joanne or Jaslyne. Licenced nurses at the Counselling Centre near Guy Metro - 932-9692.

The Tax Man is on his way. Hurry, bring your forms to the McGill Tax Clinic. Tax Returns will be collected between March 6th and 9th from 10:30 - 3:00 in the Samuel Bronfman Lobby. Remember it's FREE of charge!

Have a problem with winter? With midterms? With your lover? Call McGill Nightline and we'll talk. 398-6246, 6p.m. - 3 a.m.

Willing Females & males needed for student haircuts. Supervised by professionals. Tuesdays 6 p.m. for cuts \$10, 5 p.m. for technical work. \$12 tints only, \$18 + highlights. Estetica 2175 Crescent. For appointments 849-9231.

Coffee House. Sunday, March 5th at 7:00 p.m. McGill Newman Centre. 3484 Peel St. Cost \$2.00 or bring refreshments.

Getting married? McGill Chaplaincy is offering a marriage preparation course in April. Free for McGill Students. Interested? Call 398-4106.

361 ARTICLES FOR SALE

Oneway - Airline Ticket for sale to Vancouver. March 23/89 Male person price \$225.00 O.B.O. Call 284-4820.

One way ticket to Paris. Leave Monday, March the 6th on air Canada. Price \$150. Call Kamel, 737-0085 (evening).

One-way Airline ticket to Vancouver for sale. OPEN DATE - female name. \$250.00 Call 939-9754 after 5:00 p.m.

Durable bed, box spring and frame, 18 months old, \$100; Desk chair on wheels, adjustable height and back, \$25; Phone: 845-6519 (H), 398-6945 (W).

363 TO GIVE AWAY

KITTENS - CUTE and cuddly kittens looking for a home. Only three left. Call anytime. James 848-0087.

367 - WANTED TO BUY

Wanted cars listed below! Barracuda 70, 74, Super Bird 69, 70, Road Runner 68, 70, Charger 66, 71, Dart 70, 74, G.T.X. 70, Coronet 66, 70. Engines wanted 426 Hemi, 440-six pack. For car's or engine's parts will pay. Top Dollar!! - any-condition. Darryl 365-5388.

372 - LOST & FOUND

Lost: late Jan. in or between Biology & Medical Buildings, white pencil case containing "Daytime" calendar, billfold & calculator. URGENT! calendar contains medical information required. Reward. Albert: 285-1551.

374 - PERSONALS

Need information? Feeling lonely? Just want to chat? Then call McGill Nightline! We are

students talking to students. 398-6246, 7 days a week, 6 p.m. to 3 a.m. Anonymous and confidential.

Gays and Lesbians of McGill offer a peer counselling service, Monday through Wednesday, from 7:00 pm to 10:00 pm. 398-6822. It's a chance to talk.

Frosty says...

"Any and all fanatics desiring to harass me can crawl back into that crack in your behind."



PLEASE NOTE!!!! THE WALK-SAFE-S NETWORK ARE NOW WALKING AT 10 PM AND 10:50 PM. Thank you.

If it's not too far for you to walk to, it's not too far for us! The WALK-SAFE-NETWORK: Mount-Royal, Atwater, St. Denis - you name it. Meet at McLennan Lobby. Mon. - Thurs. 10 & 10:50 pm.

1st year student in Psychology met you on #55 bus Feb. 2nd. "The man who mistook his wife for a hat" Oliver Sacks. 633-9335 Stephan.

Handsome heterosexual male wants to sell bike. 1987 emerald green Miele mountain bike. Sunlour deraieur, Diacom brakes, narrow alloy wheels. \$400 negotiable. Call Brian 284-6288.

Adventurous, stimulating renaissance man. 23, 5'8", 135 pounds, blonde, student. Cycling enthusiast, amateur maseur, holistic world view, alternative lifestyle. Articulate, affectionate, sensuous, passionate, sincere. Seeking non-smoking, earthy, expressive, unconventional, self-directed snugglebunny. (Female 18 - 30) Box 1048, Snowdon, H3X 2H0.

DOUGLAS FOWLER FROM MCCONNELL HALL (?) 4:00 p.m. is the final time. After this, forget it. Please contact Miu at 398-6784/5.

Dear Paulina, Grad Ball sounds like a great idea. Meet me in the Union Building Tomorrow at noon. Ken.

Beta Theta Phi - Bermuda Triangle Party - Come get wrecked - Friday March 3. 2 for 1 Happy Hours 9 - 11pm. 3647 University - The Black Door with the Firetruck.

383 LESSONS OFFERED

FITNESS WITH PLEASURE: Personalized consultations in your own home or office. Rick Blatter, B.Ed., CFA, Health & Fitness Consultant. Office Hours: Saturday mornings 05h30 - 13h30., 652-1352.

LEARN A NEW LANGUAGE, SWAP YOUR MOTHER TONGUE! Reciprocal conversation Language lessons in French, Spanish, Chinese, Italian, ETC. ... TROCTEL - The Language Exchange - 272-8048. A cross cultural network.

385 - NOTICES

Animal Rights means compassion for all creatures, not the least of which are human beings. General meeting: Tuesday, March 7, 17h30, room 302, Union Building. Followed by

Antivivisection film "Hidden Crimes" at 19h30

INTERESTED IN UTOPIAN OR SCIENCE FICTION? Science-Fiction Studies is a Journal Devoted to the Literary criticism of SF and Utopian literature. We have special rates for students, 398-4221 or Room 236, Peterson Hall.

Animal Circuses equal cruelty. Animals are taken from the wild, transported in small cages and subjected to painful training. All are welcome to participate in a circus demonstration, in front of the Montreal Forum, Saturday, March 4.

Physical and Occupational Therapy - Ballroom Party!! Friday, March 3 - Union Ballroom - admission only \$2.00. All proceeds to Arthritis Society. Designated driver program.

Photo Contest: B+W or colour entries. Bring photos to Union B06. Extended, deadline March 3rd. More info 398-6789.

EUREKA! The Aesthetic Scribble Literary magazine is holding its second membership drive meeting Thursday, March 2nd, 4:30 p.m. - 5:30 p.m. in Union Building Room 310. All Welcome! Call 844-6220 for info.

Hooray for March! McGill Nightline is celebrating the endless winter, everynight from 6 p.m. - 3 a.m. Call 398-6246 and tell us all about it.

What's the holy spirit? Paul Garnet will tell you more on Friday, March 3, 7pm Leacock 26. Sponsored by McGill Christian Fellowship.

Please submit all art and literature to be considered for publication in Old McGill yearbook 1989 to the Student Society desk, Union Building, by Friday, March 24.

Join the McGill cheerleaders!! Try out: Monday, March 6th, 1989 8:30 p.m. Currie Gym (Dance Studio). Guys + Girls welcome. Help support your Redmen! For info. call 499-1668.

New York PIRG invites you to their spring conference in Albany, this weekend. Find out what our southern neighbors are doing! For more information call OPIRG-GORIP at 398-7432.

389 MUSICIANS WANTED

Drummer and Bassist wanted to form band; Jazz, blues and rock influences. Call! Steve 842-4062.

Physical & Occupational Health Therapy presents:

a PARTY!!!
MARCH 3
Union Ballroom, Friday 9 p.m.
admission \$2.00
Designated driver program
all proceeds to the Arthritis Society

CHOOSE ANY OF OUR

SUPER SPECIALS AT

RAOUF HAKIM

FREE CONTACT LENSES
(Soft Daily)
With the purchase of a frame and prescription glasses at regular price.

SOFT CONTACT LENSES
Daily Wear - \$99
Extended Wear - \$139
Tinted Lenses - (Choice of 5 Colors) - \$169

FRAME FREE
2 for 1
Buy a frame with prescription glasses and with the purchase of the second pair of glasses get the second frame free.

RAOUF HAKIM, O.O.D.
3550 COTE DES NEIGES, TEL. 932-2433 · Eye examination available by optometrist

Newsletters meeting today at 16h be there or be this small

Summer Employment for Childrens Resident Camp

STAFF REQUIRED

For Following Positions

Bunk Counsellors, Waiters, Head of Photography, Head of Waterfront, Head of Creative Arts (music, dance, drama).

For more information please call:

Harvey Finkelberg, Director 737-6551



Y Country Camp
YM-YWHA

Playoff Hockey

U.Q.T.R.

vs.

McGILL

Friday, Match 3, 7 p.m.

Tickets Now on Sale in Office G3
Currie Gym

Get Your Tix Early. Only 1500 Seats
Available for the Game



McGill Association of Continuing Education Students

presents

EMPLOYMENT HORIZONS: The Future at Your Door

Saturday, March 4, 1989
10:00 am to 4:00 pm
The Leacock Building
Room 232

Come talk to the professionals:

**CORPORATIONS
PROFESSIONAL ASSOCIATIONS
INTEREST GROUPS
and MORE**

FIND OUT

WHAT IS AVAILABLE IN THE WORKFORCE
FOR YOU

AND

WHERE YOUR EDUCATION WILL LEAD
YOU!

food and beverage service will be provided
all students are welcome

...more sheltered

continued from page 1

native sets. In the first act, the two characters are shipwrecked on an island complete with palm trees, bamboo, ocean and bird sounds.

The second act places them in a

dimly lit bar where the characters sit at the only table, while the audience is the surrounding bar crowd, staring and mocking. This act takes place in the 1950s with sultry, slow music to create the mood. To accompany this set is an effective use

of lighting. At one point, the two characters 'light a fire'—their faces glow in orange while the rest of the stage is left to the blue shadows of moonlight. Technically, this play is well orchestrated.

One problem with the play is its accessibility to students—at ten dollars, it's expensive! But, quite worth it—I left, wondering whether attitudes towards racism have changed all that much, and whether my own attitudes were as progressive as I thought they were.

McGill
University
Bookstore



Jostens
The Name
of Quality

GRADUATION RINGS

Deadline for Convocation March 9, 1989

ORDER Wed. & Thurs., March 1 & 2,

11 a.m. - 2 p.m. Bronfman Lobby

• Accepting VISA/MASTERCARD

• Faculties and Departments Call for Group Rate information.

• Private Individual Appointments

Campus Rep.
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club
SECRETS

"Get Secretive..."

\$1 shots every Thursday!

Wednesday & Sundays

2 for 1 on everything & anything!

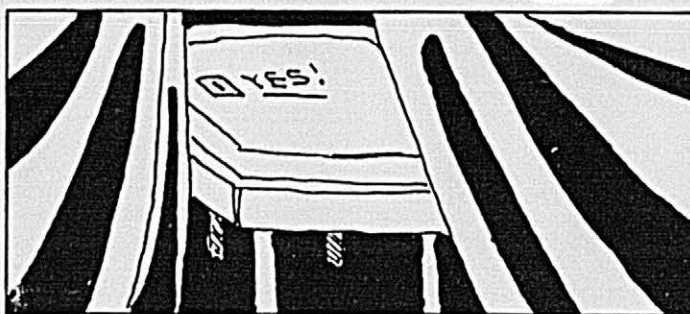
Secrets

40 Pine W.

844.0004

Say **YES** to the
New Athletics Complex.

**Vote Option 1 on
Your Ballot.**



Come see the scale model!

Union Building 107/108

Thursday, March 2nd

11:00 a.m. - 2:00 p.m.

The Currie Gymnasium was built for a school of
8000. We now number over 25,000.

McGill NEEDS a Better Facility

Option 1 ensures that money raised to date
will go towards the new complex.

Students' Society of McGill University urges you

on March 7, 8, & 9

to vote for Option 1

Daily Publications Society

Notice of referendum

March 7, 8 and 9 the following
amendment will be presented in
a referendum:

Clause 12.1) The Bylaws of the
Publications Society shall pro-
vide for a Judicial Committee,
which shall be composed of
three senior McGill University
law students chosen by the se-
lection committee as described
elsewhere in this Constitution.

Amend to read: The Bylaws of
the Publication Society shall pro-
vide for a Judicial Committee,
which shall be composed of five
third or fourth year McGill Uni-
versity law students chosen by
the Selection Committee as
described elsewhere in this
Constitution.

Time is Running Out...

McConnell Hall's
**BEAT THE CLOCK
PARTY**

Friday, March 3rd, 9 p.m.

3905 University Street



3895 HOTEL DE VILLE
(COTTAGE NEARBY)

LIVRAISON MINIMUM DELIVERY \$5.00
DELIVERY HOURS: 11:30 AM - 2:00 AM
OPEN SEVEN DAYS A WEEK

FREE DELIVERY 288-4832
LIVRAISON GRATUITE 285-0038

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\$2.65
SERVED
WITH
PITA,
TOMATO,
ONION, &
TZATZIKI

BUY 10
SOUVLAKIS AND
GET 2 MORE
FREE!
ACHETER 10 SOUVLAKIS ET
OBTENIR EN 2 GRATUITS